

# FOUNDATIONS?

Once again, our foundations have been rocked. Students who started in Foundations this year were given a prescribed set of courses and teachers. Then — after the first month — students realized that if things continued, they would be seeing the same group of people all year. After much grumbling, Foundationers felt there were a few options: 1. nothing; 2. attempt to get into second year; 3. quit; 4. make their views known.

It also happens that some of the faculty were not pleased with the situation. Sooooo after going from Water to Dunsmuir, and one office to another, the following may answer some questions.

## FOUNDATION STUDENTS

Please mark in your calendars Thursday, December 14th as the day on which you may select classes for spring semester.

Faculty will be present on the fifth floor at 21 Water Street from 9-12 and from 1-4 to discuss their courses before you make your final selection.

If you have any questions, please see Tom Kowall in the Student Services office, or call locals 20 or 50 for more information.

Aaaand in regards to those opting for the hop to second year, heeere's Tom Hudson:

SUBJECT: Re advancement of Foundation Students — "In future no Foundation students will be accepted into 2nd year without reference to and by agreement with Susan Hillman and the Dean."

Also, on the same subject, from the minutes of a recent meeting:

OTHER BUSINESS: "Re advancement of students — in addition to notice circulated requiring approval of S. Hillman and T. Hudson, there must also be approval of instructors students wish to study with."

The third and fourth quarters of the year will deal with the following subject matter:

## C) Context and Social Realities

An examination of artistic intention and the suitability of different media, styles and subject matter to those intentions.

A look at the usefulness of galleries, T.V., media, attitudes of the public towards art and design.

Some interest and concerns could be: —

Language and style;  
Scale, structures and systems;  
Personal ideas and social exploitation;  
Environment and interaction;  
Information and documentation;  
Differences and similarities in art and design;  
Implication and evaluation of works of art and design.

## D) On Broadening Communication and Personal Development

Developments towards individual growth, dealing with "how I work, how I want to work, and why".

Preparing for new links with advanced courses in art and design (personal experiences: personal decisions). Problems and problem solving; tutor oriented and student oriented.

Introductions to processes and technologies at a preliminary level.

Some introductions to collective activities can be valuable at this time (e.g. in improvisation, organisation, performance, etc.)

Social context and the role of student/artist/designer.

As far as possible each instructor should try and achieve a balance and integration of 2 dimensional, 3 dimensional and conceptual developments. Two dimensional language/all aspects of drawing, are fundamentally necessary for all students. Colour should be given serious consideration in all developments, and a special place in instruction.

But for Foundation students, this restructuring solves only one problem among many still unresolved. At lunch on Wednesday, November 21st all interested Foundationers met to "bitch" about the program. In attendance there were 90 people, representing approximately 85% of the program's present population.

Some of the major complaints were:

1. insufficient marriage of thinking process and technique;
2. lack of awareness of course content beforehand;
3. first year student. . .second-class citizen;
4. enough teachers but not enough output;
5. insufficient interaction with seniors;
6. unavailability of equipment;
7. not wide enough variety of media;
8. B.F.A.?

Thus progress is being seen but there are many more kilometers to cover. Are some teachers teaching at all? Would it be more worthwhile for Foundations instructors to be committed solely to the first year program? Or is Foundations just an excuse for a first year program? Has the ball started to roll, have first year people picked up kinetic energy or is stagnation in the air???



Daniel Bélanger

Coming Events at  
The Helen Pitt Gallery  
163 West Pender

November 18 and December 2nd:

two experimental evenings in music

November 27 to December 8th:

paintings by Richard Tetrault

December 11 to 15th:

annual ceramics sale

December 16th:

gala Christmas variety show and party

December 18 to January 7th:

closed for holidays

January 8 to 19th:

performance and work from Sylvia Scott's class,  
Emily Carr College of Art

Peter Schuyff

Exhibition until November 30th

at Western Front, 303 East 8th, 1-5 p.m.

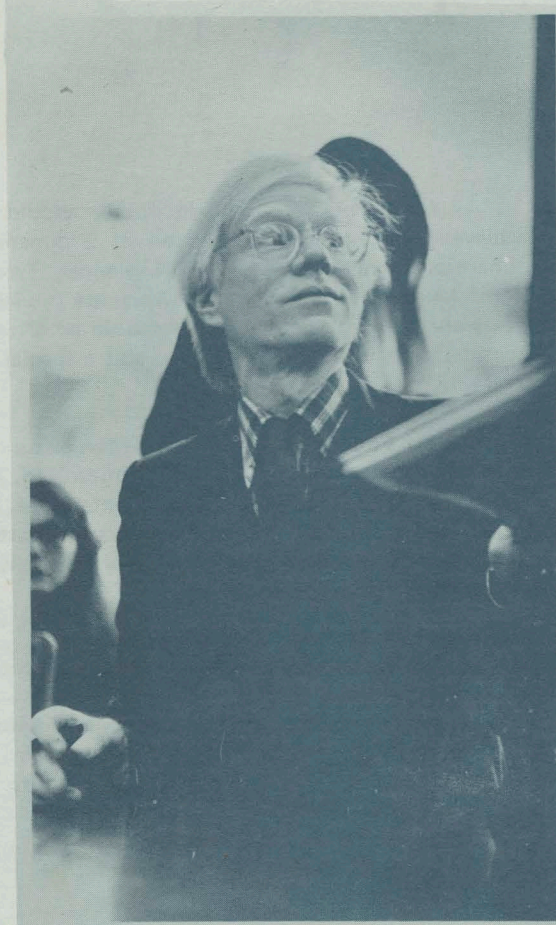
# X STUDENT NEWSLETTER

28 November 1978

EMILY CARR COLLEGE OF ART

Volume 1 Number 7





## New location. . .New College

On November 1st the provincial government approved just over 5.5 million dollars for the permanent location of the ECCA on Granville Island. The college now is able to lease and renovate three former industrial buildings on the island; the buildings will be leased from the Central Mortgage and Housing Corporation (MCHC) at an annual cost of \$110,000. Renovations and alterations to the buildings will result in 114,000 square feet of space.

In talking with Robin Mayor this week about the new college, we learned that it will not be ready for use in September 1979 as previously anticipated. It is more likely that parts of the school will be moving in during January 1980 and the rest in by May, making it September 1980 for full access.

Meanwhile plans and preparations are being made from all quarters, as in effect the transition is truly underway. One of the changes to be expected from a student point-of-view is an increase in student tuition fees. The last increase occurred in 1974 and since then the school's budget has increased 48%. In the months ahead there will be a presentation of the proposal for the fees increase so that there can be a general discussion of this issue directly concerning all students.

We hear that administrative changes will apparently be few, likely "two more typists" and someone to make up the insufficient manpower in the financial department. Robin Mayor was saying the desire is for flexibility, not complicating the managing of day-to-day affairs; and this may be better achieved with a small octopus rather than a large one. As yet it is impossible to determine the energy to be taken up by fulfilling the reporting system to the provincial government each month. The government wants monthly data to analyze costs across the province, so that it can move ahead with "stabilizing" those costs.

The college seems about to enter into a five-year program concerning aims and intentions of departments and student programs. This five-year program is slated for general discussion amid the college sometime in January 1970.

An involvement with the public will be occurring through the new Community Arts Program. The intention is to deal with the bizarre notion in our society that art is a frill. With the development of the humanities in the

public realm will we see more support for artists and their work? More on this program and what sorts of access the public will have to materials and technology in forthcoming issues of "X".

For those of us who feel the present college looks half like a hospital and half like a garbage dump, hopefully there will be a change in the atmosphere at Granville Island. May we begin to feel that our efforts are not just piecemeal or part-time? With the school brought together in one building we can expect a real cross-pollination of thoughts, skills and techniques. As Robin Mayor put it, what we could truly make use of is an atmosphere that has the characteristic of "peace". The change to the new school is a unique one; we need to keep in touch with what's happening with it.

*The X Newsletter will be printing whatever reviews people write, be it concerning books, theatre, movies, whatever.*

## World enough and time

Legitimization of Belief  
by Ernest Gellner  
Cambridge University Press, 1974

A logic text widely used during the 1950's was entitled *Principles of Right Reason*. The archaic sound of that title is indicative of how accustomed we have become to our modernity. We balk at the thought of uniquely true principles; as well, we call into question the value of reason itself. The ambiguity of "right" as either correct or as moral seems as dated as Victorian anti-macassars.

Our modernity has dismissed, in turn, religion, state, reason, knowledge, and self. The break with the past is radical. For close to 2500 years, Western civilisation has been defined by these institutions, by these faculties. But now the familiar litany of world war, inhuman technology, and the innocent suffering of millions causes our skepticism of and withdrawal from the world.

It is in this context of the distrust of thought and institutions that Ernest Gellner has written his valuable *Legitimization of Belief*. Gellner has been an iconoclast

professor of sociology and philosophy at the London School of Economics since the late 1940's. He has been in "intellectual exile" at LSE because of an early work (*Words and Things*, 1959) which cleverly pointed out that the Emperor (British ordinary language philosophy) had no clothes (credibility). That work and subsequent ones (*The Devil in Modern Philosophy*, 1974) have been largely ignored by the quiet Dons at that axis of intellect, "Oxbridge" (Oxford + Cambridge). During his tenure at LSE, Gellner has contributed significantly to the history of contemporary thought.

When Pontius Pilate asked after truth, we are right to suspect that he was not earnest in seeking a coherent and consistent account. Gellner believes that we are, but need not be, saddled with this abiding skepticism. Hence his search is not for right reason but for legitimate beliefs. As he says:

The term legitimacy has a further and even more important advantage; it applies not merely to the political sphere but also to any other. . . In our world it is not merely rulers and regimes, but also types of ownership, production, education, association, expression, thought, art, and research which have, or fail to have, legitimacy. (pp. 25)

If Gellner were correct, human activity in general, and art in particular, are subject to the principle of legitimacy. He argues contrary to the reigning, libertarian acceptance that the value of a work of art is in the appreciation of an observer:

. . .there are lines to be drawn. And once these lines are drawn and stressed, it is possible to treat some activities as more important than others. . .

The legitimization invoked for the society as a whole may favor one sphere or another. (pp. 27)

We may well ask what are these lines and how are they to be applied to the evaluation of art.

Gellner plays philosophical poker, concepts close to his vest, right to the very end of the book. He frames his legitimizing principles or "lines" not for art, but for knowledge. But we can take up his earlier challenge and ask how well these principles work for the world of art. His principles are:

1. *Experience*: "There are very marked and narrow limits to the extent to which it can be corrupted, and hence a reverence for experience makes an enormous and salutary difference." (pp. 206)

2. *Community*: The mere fact that someone holds a work to be valuable is insufficient to warrant saying that it is a valuable work. Idiosyncratic assessments require the confirmation of community. (pp. 207)

3. *Modesty*: There are no absolute judgments which are always and for all times true. Judgments must be tentative and capable of revision on the basis of new evidence. (pp. 207)

4. *Epoch*: We must tread our way among our choices fully aware that we are ineluctably wedded to our modernity, to our industrial/technological civilisation. (pp. 207)

Is Gellner right? Are experience, community, modesty, and epoch enough? If he is, we can learn with the help of others to make the conditional judgments, to identify the legitimate art, which our own epoch allows. Need we more? If not, then we shall understand with Andrew Marvel, "Since we cannot make our sun stand still, / We shall make him run."

—Tom Kowall

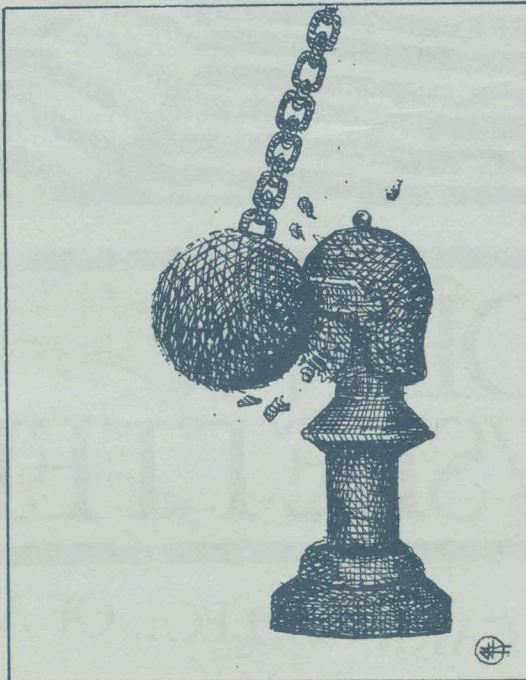
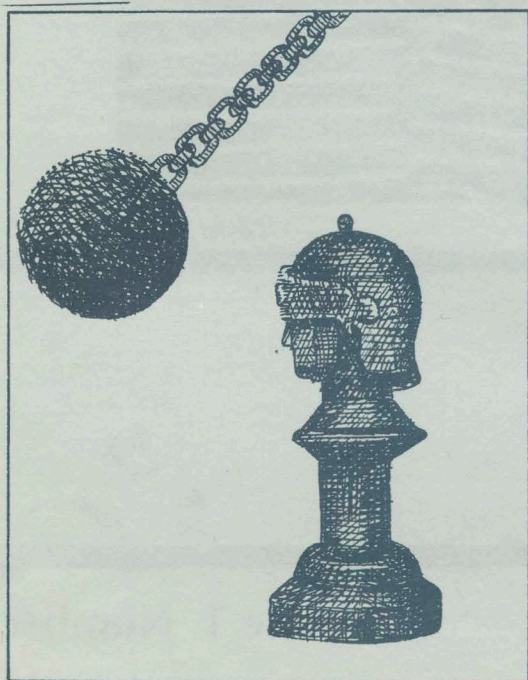
## The world's contagious

The Life of the Mind  
two volumes, Thinking and Willing  
by Hannah Arendt  
Harcourt Brace Jovanovich, 1978  
\$30.00 a set

*The Life of the Mind* does one thing more than anything else: it prompts a review of how we think. It is a series of tiny circles linked together — yes, here are mountains and valleys, and little maps of the tunnels and caves nearby. These volumes are filled with assertions and speculations about Western civilization. Concerned with topics which have been disputed for centuries. The approaches and examples combine wit with a sense of suspense. Perhaps except for those who have lived with the uses and abuses of dialectics, these volumes will defy a comprehensive critique. What is all too easy to miss are the roots and stems Arendt has brought together; it is the finest music she ever made with words. The task some will be posed with is finding the proper terms for understanding how she draws and links these tiny circles together.

The scope of the volumes is immense. Everything moves together at one time in her delineation of the relative position within the mind of experience, imagination, faith, intuition, time, abstraction and reason. Few books are this outrageous in scope, tone and judgments. It is this quality of outrageousness which seems so out of place in our times. This is the apprehensive and insecure 1970's isn't it. . . or is it? Oddly enough, this is an author who provides no hiding place for herself. Her language and conceptions arise out of experiences common to

John Hull





many, and it is likely many artists will find her valuable. For example, one of her starting points is that each of us is born "fit for worldly existence. . . Being and Appearing coincide. . ." What she has done is reaffirm the ancient conception that there is no hidden and ultimate reality behind things or within persons. The avant-garde and science fiction readers take note.

The first volume and part of the second ("Willing") were originally delivered as the Gifford lectures at the University of Aberdeen. The third part ("Judging"), in which she tries to transpose Kant, was incomplete when she died in 1975. Yet amid the avalanche of crucial books (cough) regarding consciousness and psychologizing, she enters the scene with a majestic indifference toward the existing literature that surrounds much of her subject matter. What is also rare is her *joie de vivre*, that peculiar mixture of thought with guile and quirkiness, which may remind one of the adventures of Gabriel Dumont, or perhaps the thread of daring found in Einstein's *Theory of Relativity* (1905).

*The Life of the Mind* is a collection of themes loosely related, and may I suggest that this occurs out of necessity. It is *not* a large-scale inquiry into the nature and operation of the mind. Except for the long section on willing, each area is treated episodically. It is clear that for Arendt what was involved was a self-clarification and retrospection: the mind reflects upon its encounters with the world and comes to acquire greater self-consciousness about its own mediating abilities, including an appreciation of the ironical element in its dialectical affairs. For some this will surely be a cause for irritation, but one simply cannot have it both ways when extending the circumference of human faculties.

A basic aim of hers was to make a refuge for the mind in a world where thinking has become identified with scientific rationally — or luxuries. She could see that strange quality which few know what to make of, that human existence resembles a *theatrum mundi*: each of us is both subject and object, perceiver and perceived. "Nothing and nobody exists in this world whose very being does not presuppose a spectator." (1, 19, 20)

The related themes include:

- \* the world's phenomenal nature
- \* science and common sense
- \* Kant's distinction between intellect and reason
- \* invisibility and withdrawal
- \* the pre-philosophic assumptions of Greek philosophy
- \* time and mental activities
- \* the historical nature of the mind
- \* the faculty of choice

In all of this spreads the attitude of wonder toward the diversities and problematics that appear in everyday life, beginning with the mind's ability to continually undercut itself with the talent for self-deception. As mentioned earlier, she paints no large circle to encompass her series of tiny ones; it's more like "road into farm and barn so / little light cows dreaming / meeting alone and / it's round and we go."

There's a small section in *Thinking* entitled "Language and Metaphor" which may make clear how Arendt proceeds. In this section, she begins with the understanding that the criterion of *logos*, coherent speech, is not truth or falsehood but meaning. For her, *logos* is speech in which words are put together to form a sentence that is totally meaningful by virtue of synthesis. At this point she dismisses the much debated question of "whether thought is the origin of speaking, as though speech were merely an instrument of communicating our thoughts, or whether thought is the consequence of the fact that man is a speaking animal. In any case, thinking beings have an urge to speak, speaking beings have an urge to think." (1, 99) (In a similar way she dismisses the Hebraic conception of knowledge as based upon "hearing.")

Then she makes remarks on the difference between Western and Chinese civilizations where they think in

Jamie Jenkins



images and not in words; their thinking in images remains "concrete" and cannot be discursive, nor can it give account of itself as we do in our society. What is shared however is the unquestioned priority of vision for mental activities. And this priority remains absolutely decisive throughout the history of Western metaphysics and its notion of truth.

As she says, no language has a ready-made vocabulary for the needs of mental activity. They all borrow their vocabulary from words originally meant to correspond either to sense experience or to other experiences of ordinary life. What follows is this:

"All philosophic and most poetic language is metaphorical. . . If, therefore, as Shelley says, the poet's language is 'vitally metaphorical,' it is so to the extent that 'it marks the before unapprehended relations of things and perpetuates their apprehension.' This intuitive perception of similarity in dissimilars is a similarity of relations as in an *analogy*. . . And this speaking in analogies, in metaphorical language, according to Kant, is the only way through which speculative reason, which we here call thinking, can manifest itself. The metaphor achieves the 'carrying over' — metapherein — of a genuine and seemingly impossible transition from an existential state, that of thinking, to another, that of being an appearance among appearances. . . The insights of metaphysics are gained by analogy, not in the usual meaning of an imperfect resemblance of two things, but of a *perfect resemblance of two relations between totally dissimilar things*. . ." (1, 104)

And *this* is where artists make their connections, through the use of this originally poetic tool. Not in the sense of Arendt's discursiveness, her wanting to give account and *justify* in words, but simply using this natural instrument, the metaphor, to illuminate and elaborate further what cannot necessarily be *seen* but *can* be given some form, *can* be brought to our attention.

Arendt closes this section of "language and metaphor" by saying:

"That the world of appearances reminds us of things non-apparent, may be seen as a kind of 'proof' that mind and body, thinking and sense experience, the invisible and the visible, belong together, are 'made' for each other, as it were. . . in other words, there are not two worlds because metaphor unites them." (1, 110)

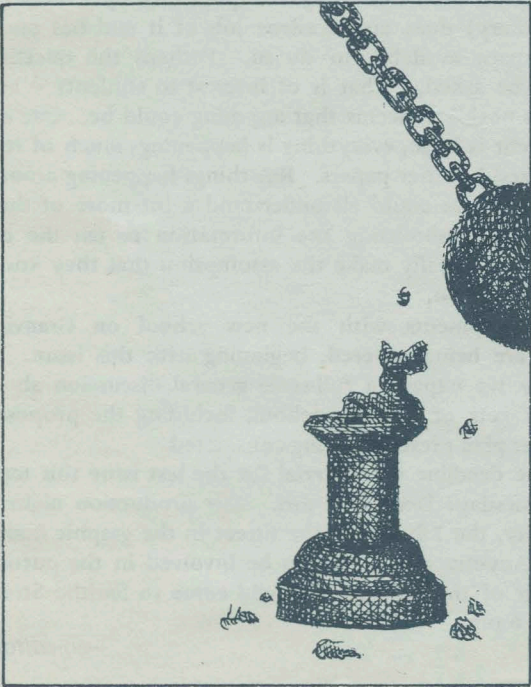
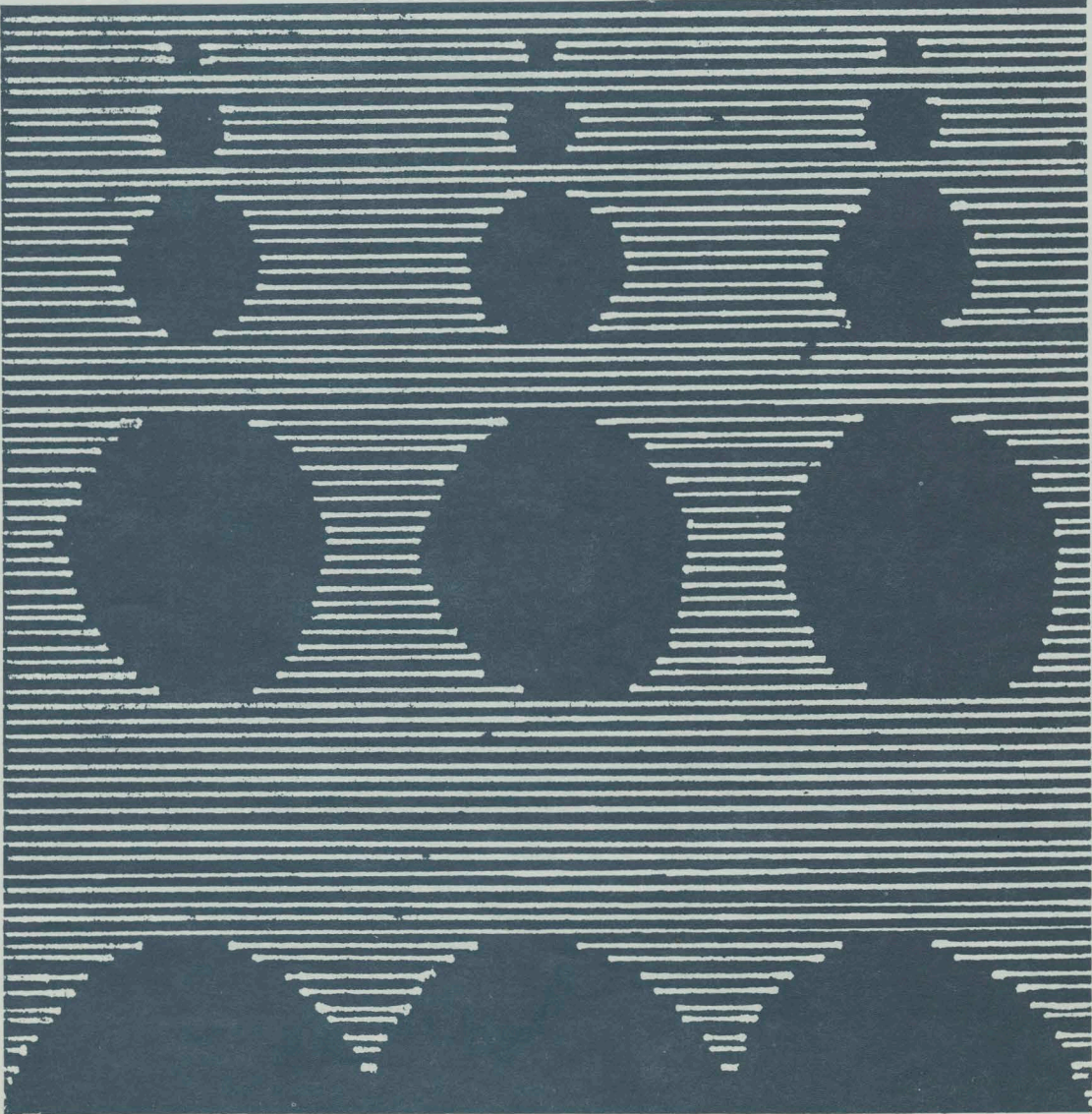
As said earlier, these two volumes are concerned with topics which have been disputed for centuries. With Hannah Arendt we fall into time. One of the few things we take with us are the words, "Man, know thyself." *The Life of the Mind* is not for those who feel old and tired.

—Gordon Moore

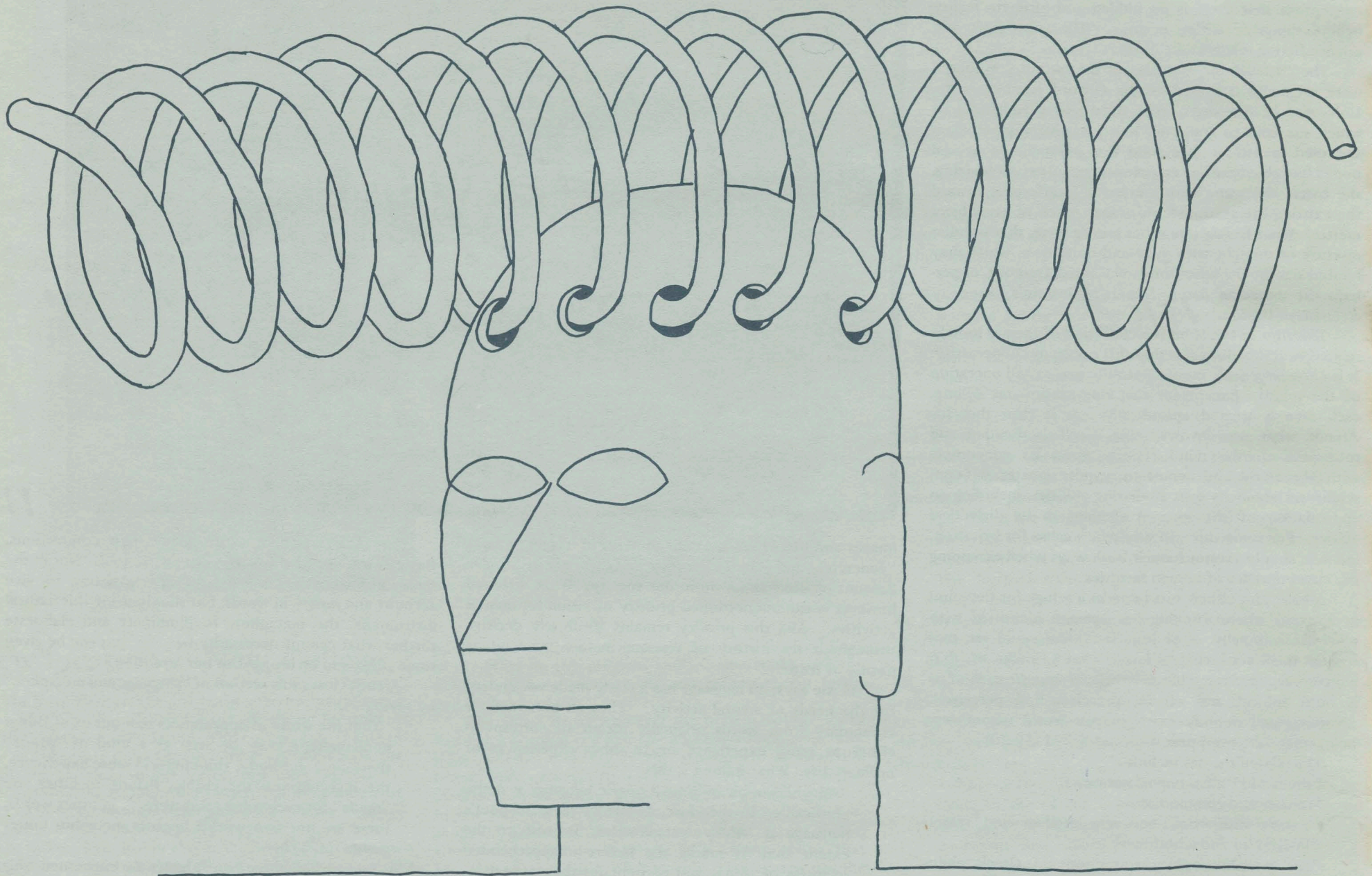
surfacing

flowing, bubbling up and down  
shaping, twisting over and about  
probing, testing in and out  
idea surfacing jump and shout.

Joshua Berson







by PETER SCHUYFF

## Litter to XXXX

I think X student newsletter is great and realize that it is still new and therefore could take a few suggestions.

The school has a big problem with communications to students in outlying departments. Would it be possible to use the newsletter or a part of it to inform of upcoming events such as student shows, gallery openings, Granville Island news and whatever else is happening of importance around the school.

I realize this may be more work for you people, and my only suggestion is to perhaps approach the Dean and see if extra credits can be given for working on the newsletter.

I also hope that X can become an informative newsletter without stifling the creative part of it all. I think it is possible.

—Francie Queyras

The problem of printing information is always a matter of compiling it, and then there is the question of who is going to do that. What X needs is someone who can compile a regular events and information column. In this issue we begin a regular coverage of the Helen Pitt Gallery openings; we would appreciate anyone reviewing openings, shows anywhere, for publication. As for a full-scale column covering the art world nearby, our feeling thus far has been that Vanguard (published by Vancouver Art Gallery) does an excellent job of it and has much more space available to do so. Perhaps the question should be asked, "What is of interest to students — and what is not?" It seems that anything could be. Our environment is large; everything is happening; much of it is publicized in other papers. Re: things happening around the school, we could all understand a bit more of that. This means submitting the information to us; the co-editors can't really make the assumption that they know what's going on.

Developments with the new school on Granville Island are being covered, beginning with this issue. In January we expect a full-scale general discussion about many facets of the new school, including the proposed five year plan presently being considered.

The deadline for material for the last issue this term is Wednesday, December 6th. Our production night is Thursday, the 7th, at Smithe Street in the graphic design area. Anyone who wants to be involved in the putting together of the newsletter should come to Smithe Street around 6 pm.

—co-editors

## DON MCLEAN GOES TO HEAVEN

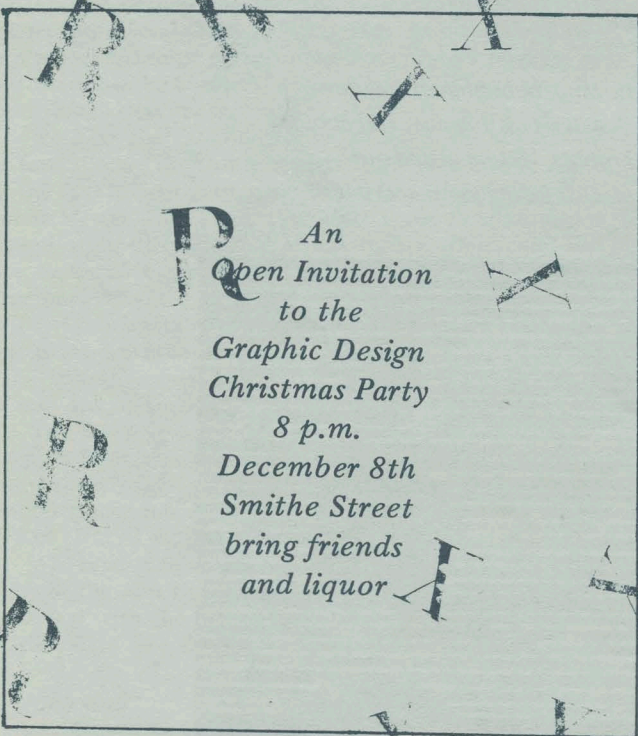
*I could have been most anything  
I set my mind to be  
a book without a cover  
a daughter without a mother  
a man without a lover  
oh you know there's no limit  
when you're a poet on this planet*

*You know my teachers  
they all used to talk to me  
before I could hardly see  
and when my guitar  
hadn't even been given to me  
oh god let's have a light  
shine on this world today  
so people'll come and pay  
and I can just walk away*

*Yes, I could have been most anything  
I put my mind to be  
a priest riding on jello  
just an ordinary fellow  
oh but in the suburbs all those nights  
I knew I just had to fight  
to redeem the lives of many  
in my land of milk and honey  
so here I am with my guitar, yes  
known both near and far  
learned my ways with Buddy Holly  
and you know that I ain't sorry*

*Oh god you know the people  
want me, my truth and my memory  
can't see I'm part of mythology  
and now I'm three flights up  
and building castles in the air  
and choose the people I want  
to have in my hair  
when I die and they lay me to rest, yeah  
gonna go to the place that's the best  
oh god, when I die  
let me come with American Pie  
so just pass me on upstairs to  
the one who combs my hair*

Gordon Moore/November 1978



## Ah letter to ex

Someone. Please tell me what is going on. All this stuff about Sylvia Scott's class. Doesn't make any sense, everyone into saving himself — saving appearances. Most of it was just rhetoric. No one was talking to anyone else at all. New mythologies sounded like new riders of the purple death to me. The piece about Kun Fish was very good. Long sentences and he sounded like he was from a different class. It would be interesting to know what other workshops are dealing with. People doing a lot of talking. You know there aren't many of us here working too hard either. Soon though eh?

*A concerned student  
third year*

New mythologies, or old riders of the green death, you are right, "it would be interesting to know what other workshops are dealing with." Soon though eh?

—co-editors